DARK HORSE COMICS
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#33
THE GOON™
by Eric Powell
WIENER
POOP POTATO!
DIRECT SALES
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The nameless man, the zombie priest, had come to town to build a gang from the undead. But even the undead fear…

THE GOON™

by Eric Powell

editor Scott Allie **associate editor Sierra Hahn** **assistant editor Freddye Lins**

designer Amy Arendts **publisher Mike Richardson**

SINCE 1999

Zombies provided by **Jethro and Earl Zombie Wranglerin' Inc.**
and **The Adopt-A-Zombie Foundation**

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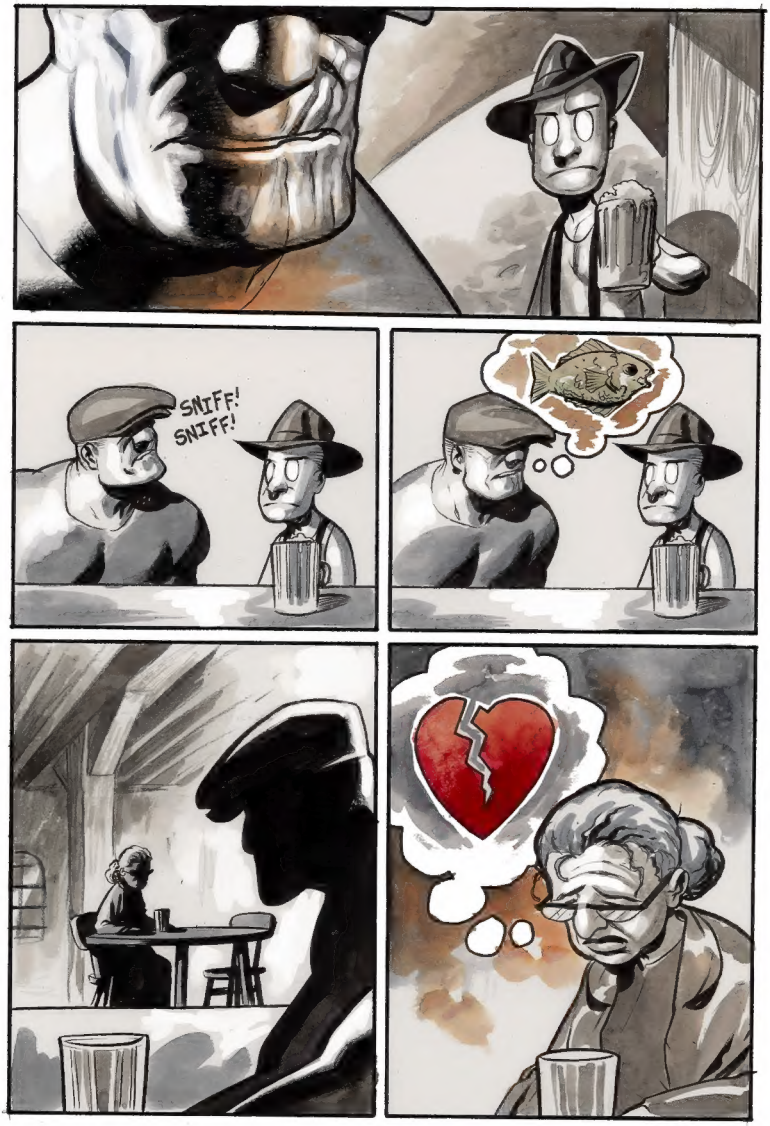
SNIFF!
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SAP

CENSORED

CANDY

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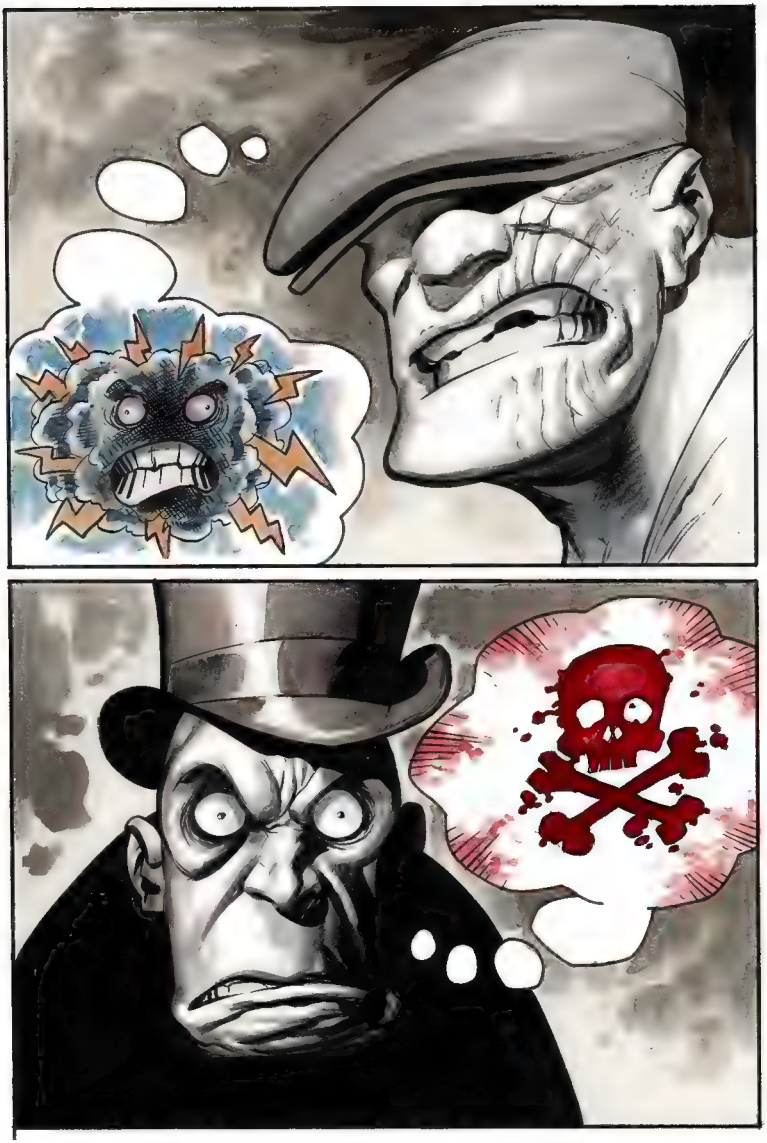
BANG!



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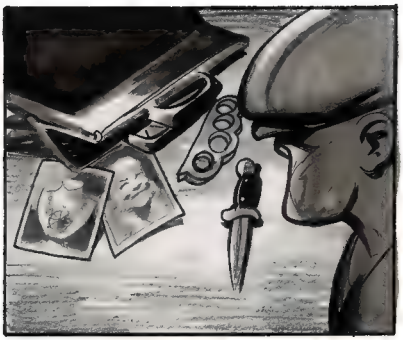

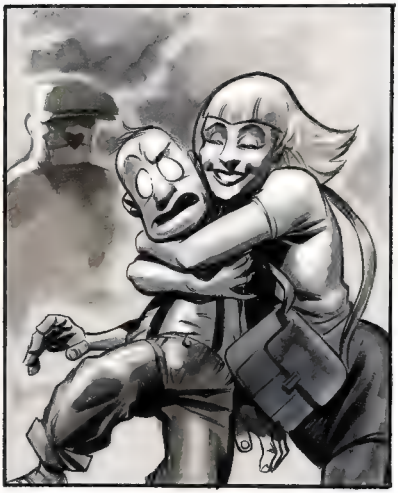

Norton's
PUB

I am not dead!

Just in case any of you out there were wondering . . . I know there's been a bit of an absence from the series for a while. Sorry about that, but since our tenth-anniversary issue came out, a lot has been going on. We had a big tenth-anniversary bash down in Nashville. Went off without a hitch. Special thanks to the bands: The Protomen, Ghoultown, and Calabrese. You guys were all amazing! And I even rocked some Misfits tunes with them at the end.

As well as the lovely Roxi Dlite, Ruby Rocket, and the ladies of Music City Burlesque! Ring-a-ding-ding!

My pals Lance Kreiter and Matt Parkinson from Dark Horse also came down to participate in the celebration. However, their good time hit one little snag—

It seemed like it was going to be a good day. A little coffee. A little* South Park. *And a nice little breakfast at a true Lebanon monument, the historical Cracker Barrel restaurant. I'm not talking about Cracker Barrel location #823-A. I'm talking the very first one. Well, maybe the second, as according to local lore, Burt Reynolds may have smashed and destroyed the original one in a movie he was making in the early '80s. The day, however, then took a hard turn left for the really bad. For hours all we could talk about was the feast we would have for lunch: grilled pork chops, oven-baked hash browns with cheddar, biscuits and gravy, and homemade apple butter. Yet fate was to play a dirty hand, as we were misled by my GPS to the Cracker Barrel HQ. The CB employees took pity on us, though, and gave us a day-old, half-eaten bagel with raisins they found in the lunchroom. But, as it turns out, Lance hates raisins and threw it out the window. Sarah then threatened

to drive the car into a ravine if she didn't get something to eat pronto. I could feel my life coming to an end (I would actually reexperience this sensation while being driven home from the Goon *party later that night).*

I was quick on the draw and found the real *location on my Apple Merlin.*

Curse you, CB HQ!

Ohh the Hunger.

Ohh the Horror.

—Matt P.

Yes, unfortunately they got sidetracked to the corporate headquarters of Cracker Barrel, which is located in my hometown, instead of the real thing. And to add insult to injury, my cage fighter Ray Armstrong wouldn't let them into the *Goon* party because he thought they were trying to crash it.

Things got a little violent. Sorry, guys, he gets chokey when he's hungry.

Ahhh, good times. Also announced at the party was the *Goon vs. Dethklok* crossover, which came out a few month back. I hope you all enjoyed it. But I wasn't away all this time just working on the crossover. The main reason I've been away from the series is that I've been hard at work on the screenplay for an animated *Goon* feature film.

If you haven't heard, *The Goon* has been optioned by Dark Horse Entertainment, Blur Animation, and some guy named David Fincher to be produced as a film. I have to say that so far these guys have treated the comic with a lot of respect and are doing some awesome work. Working on the screenplay was really rewarding for me, and I don't think you readers will be disappointed if we actually get this thing on the screen someday. But now that most of that stuff is out of the way, I'm gonna be diving

back into this book. So the bimonthly schedule should be coming back very soon. And that Dave Stewart guy will be continuing on the colors, as well.

Just one letter this issue, and here it is . . .

Eric Powell,

I'm enclosing a prison photo I thought you'd find amusing. I painted this backdrop on a bed sheet with house paints and subpar brushes for a photo sale they held here. We have a bunch of *Goon* fans here, and all of 'em took flicks with this background. The sheet was actually about ten feet tall and five feet wide, so it's cut off here. Too bad you didn't get to see the whole thing, because it was pretty impressive. (That's what she said! Ohhh!!)

Anyways, this photo is of me and my celly. As you can see, I tattooed all *Goon* stuff from his shoulder to his elbow. There have been quite a few guys here that have gotten *Goon* patterns blasted on them . . . One of the favorite choices is from volume one, where Franky is laughing while Fishy Pete's henchman screams with a blade sticking from his eye. Knife to the eye . . . Go figure.

Lastly, I thought you should know we think your work is a horrid admonition and find your humor perverse. We will continue to spread it like the plague, especially to anyone with a parole date. Keep up the creativity.

Later on,
Jason Holland

P.S. Don't mind my celly's scowl. We had just received word that "Satan's Sodomy Baby" is banned here!

That backdrop is awesome and so are the tattoos! Nice work. And yours is not the only story of "Sodomy Baby" not making it into a prison. North Carolina correction facilities didn't like it either. Thanks for sharing the photo!

See you people in issue #34!

—Eric

Chris Stevens

NO FISHIN'
CHRIS HOUGHTON '09

NOVEMBER 2009

HORSEPOWER!

IN EDMONTON, CANADA, while reveling at a top-secret look at *Mass Effect 2*, the sequel to BioWare's 2007 science-fiction masterpiece, I found myself thinking of Brian Michael Bendis.

Specifically, I recalled an interview with him where he attributed the success of his comics, in part, to the act of dedicating himself to writing the kinds of comics that he, as a reader, would want to buy.

On that cold spring day, listening to Mac Walters—the lead writer of *Mass Effect 2* and writer of our upcoming comics series *Mass Effect: Redemption*—explain how our comics would fit into the ongoing *Mass Effect* story, I knew why I believed so completely in this project. *Mass Effect: Redemption* was going to be exactly the kind of comics I want to buy—character driven, visually breathtaking, and completely engrossing.

Mass Effect: Redemption isn't just a video-game tie-in. These comics are a pivotal chapter in an ongoing science-fiction epic; a key part of a still unfolding story that has already earned millions of fans.

This story began in a game created by BioWare, the developer of the *Baldur's Gate* and *Neverwinter Nights* series, *Star Wars: Knights of the Old Republic*, and a number of other celebrated titles. BioWare has a mission unique in its industry: "To deliver the best story-driven games in the world." When it was released, *Mass Effect* received universal acclaim for its cinematic storytelling, immersive narrative, and richly detailed universe. Like the heroes of its games, BioWare takes its mission seriously.

The *Mass Effect* story will continue in a soon-to-be-released second game. *Mass Effect 2* is the dark second act in a trilogy that will put Commander Shepard, the galaxy's greatest hero, on a suicide mission to save humanity. Except—as our comic *Mass Effect: Redemption* reveals—Commander Shepard is missing.

Integrated into the events of *Mass Effect 2* by writer Mac Walters, this series not only unveils an essential moment in the life of Commander Shepard, it introduces comics to one of the most compelling stories in the history of space adventure.

The year is 2183. The ship is the SSV *Normandy*, a prototype stealth frigate developed through human and turian cooperation. The mission is deep inside the Milky Way's lawless Terminus Systems. But when things go wrong, Shepard is lost, and it will be up to the commander's asari companion, Dr. Liara T'Soni, to bring this hero home.

And this is just the beginning. For Dark Horse, *Mass Effect* is the next *Aliens*, the next *Serenity*, the next *Star Wars*—another universe deep with potential for us to significantly contribute to its canon. The entire creative team behind *Mass Effect: Redemption* dedicated themselves to creating a series that they, as comics lovers, would want to buy.

To see for yourself, check out the preview of issue #1 at masseffect.com, or in the back of *Buffy the Vampire Slayer* Season Eight #30 or *Star Wars: Knights of the Old Republic* #48.

And afterward, don't be surprised to find yourself walking into your local comic shop on January 6, 2010, to pick up your copy of *Mass Effect: Redemption* #1.

I'd be there, too.

Dave Marshall
Associate Editor

YOU LOVE COMICS! WE LOVE COMICS, TOO!

An asari as brilliant as she is resolute, **Dr. Liara T'Soni** studied the ancient Prothean technology that enables interstellar travel before saving the galaxy alongside Commander Shepard, the first human ever admitted to the Spectres, an elite agency tasked with protecting all organic life.

Lulu Moppet just might be the cleverest eight-year-old in America. Whether playing pranks, solving mysteries, or conniving for dimes, she gets the best of kids and grownups alike, always with wit and sweetness. Along with her nemesis/best friend, Tubby, and other neighborhood kids, Lulu enjoys free rein of Main Street for all kinds of mischief.

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